

博士(文学)学位請求論文審査報告要旨

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論 文 題 目	Shakespeare, Education and Popular Culture in China
<p>審査要旨</p> <p>Ms Yujing Ma's dissertation is a major piece of research into the reception and dissemination of the works of Shakespeare in China, with particular reference to the ways in which young people have come to appreciate Shakespeare texts and performances in various media. Her subject area of Shakespeare reception in China is of great importance in the global academic and cultural community, and in particular, her focus on how Chinese young people in recent decades have been introduced to Shakespeare through various media is both fascinating and important.</p> <p>Ms Ma begins with a detailed and necessary introduction covering the history of Shakespeare in China, from the first mentions in the 19th century, through the early performances in the 20th century, the total absence of any Western literature in the period of the Cultural Revolution from the mid-1960s to the mid-1970s, and the gradual and more recently rapid development of interest in Shakespeare over the last four decades. Ms Ma's focus is on how the current generation of young people in China now read, look at, and apprehend Shakespeare, and she thus looks at three major areas: Shakespeare in the Chinese universities, including a comparison of productions from Hong Kong and Taiwan; the publication and reception of Shakespeare in comic book format; and Shakespearean film and television productions.</p> <p>In an analysis based on her research into curricula, reading lists, and surveys of students and faculty members, Ms Ma examines the extent to which Chinese students in higher education are exposed to Shakespeare. However, in addition to the rather minor role that Shakespeare texts have in the classroom, the performance of Shakespeare plays, usually in reduced, partial form, is an important factor in understanding how the Chinese today see the drama. These student productions are fully and deeply investigated by Ms Ma, and her analysis reveals how certain aspects of Shakespeare's work, such as gender and trans-dressing, are significant to the student performers. In particular, Ms Ma considers the major student drama competitions which feature student groups not only from mainland Chinese universities, but also from institutions in Hong Kong and in Taiwan. As Ms Ma demonstrates, the varying interests and approaches of these different locational groups are illustrative of both a range of responses within the Chinese reception of Shakespeare, but also show how Chinese young people can find common ground in literary performance and adaptation.</p> <p>As in other parts of the world, Chinese youth are avid consumers of comic books, and it is therefore significant that comic book adaptations of Shakespeare are focused both on educational goals and entertainment. Ms Ma covers these areas in a wide-ranging and exhaustive survey of the major comic book series, noting which plays are included and which are not, and detailing and analyzing the publishers' claims to the educational merits of the books, and how such books are produced and disseminated. In particular, Ms Ma analyses a Chinese manga adaptation of <i>The Merchant of Venice</i>, a play well-known to Chinese young people through the use of the courtroom</p>	

scene in many high school classes. Ms Ma's analysis picks up on the sexual politics at play in the depiction of the cross-dressing Portia as contrasted with the racial politics in the anti-semitic representation of the Jew, Shylock, as an avaricious capitalist.

Ms Ma also engages in an analysis of the sexual politics of two important Chinese films of Shakespeare: *The Banquet* (2006), and the Tibetan-set but Chinese-language *The Prince of the Himalayas* (2006). Both of these movies are adaptations of Shakespeare's *Hamlet*. In *The Banquet*, as discussed by Ms Ma, Chinese medieval politics, and questions of legitimacy of rule, are refracted by an adaptation of Shakespeare's play. In *Prince of the Himalayas*, additions of legend and mystery to the rendition of *Hamlet* add to the depth of the narrative's account of the quandary of rebellion and continuity. Moreover, both of these films, while set in a medieval past, evoke modern issues, particularly of gender politics. The roles of female characters in the original, of the Queen Gertrude, and of the beloved Ophelia, are, as Ms Ma insightfully describes, expanded and moved to the centres of the films.

Ms Ma's analysis is based on primary sources, in many cases only available within China, and includes surveys and interviews with film directors and others. The primary materials she has uncovered are invaluable research items for understanding Chinese Shakespeare, and her analysis is sensitive to cultural and historical issues, especially in view of how much Chinese literary and popular culture has changed since the 1980s. This dissertation rightly takes its place in the current academic field of Asian Shakespeares, where the plays and their adaptations in print and visual media are no longer considered purely the preserve of Western producers and audiences. Ma-san has made a valid and significant contribution to this field.

The examiners were unanimous in their praise for Ms Ma's research; the dissertation was, in the view of the examiners, meticulous in original research in Japan, the UK, and in China. The dissertation is tightly argued, and extremely interesting both in approach and conclusions. Ms Ma had spent a great deal of time and effort in collecting her primary materials, in some cases using personal contact with Chinese scholars and film directors. She had then developed her arguments and the overall thesis with intelligence and perspicacity. This dissertation, in the view of the examiners, is a notable contribution to the field of Shakespeare studies, particularly Shakespeare in Asia. Based on these evaluations of the dissertation, the examiners came to a unanimous agreement that Ms Yujing Ma, the author of the dissertation, should be granted the degree of Doctor of Literature.

公開審査会開催日	2019 年 1 月 29 日			
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